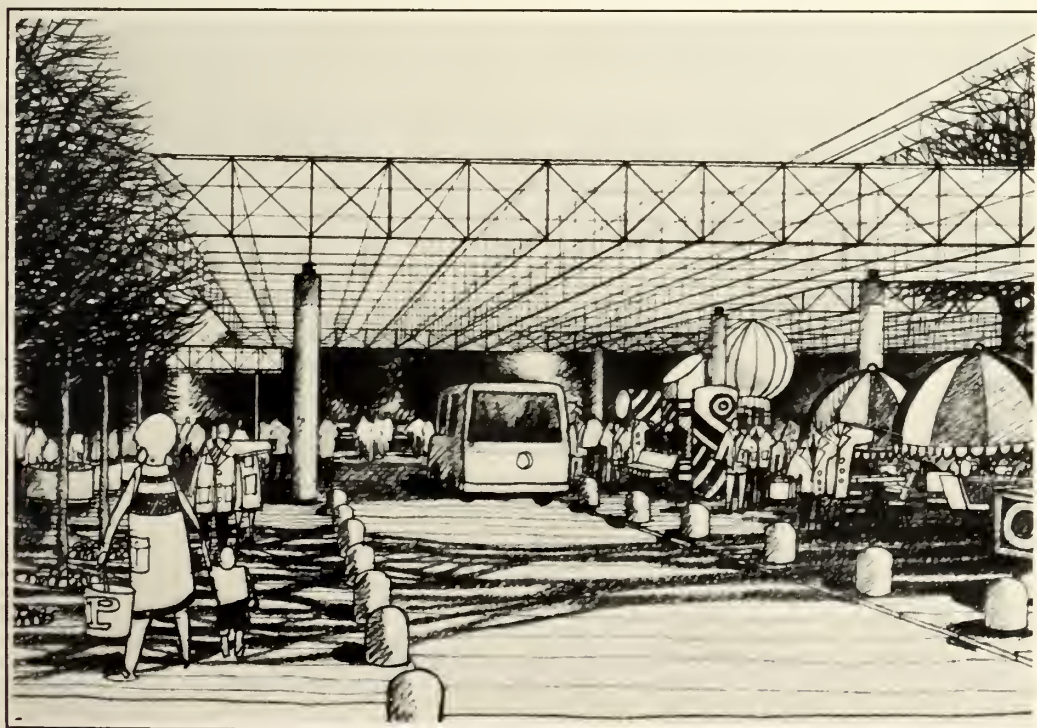
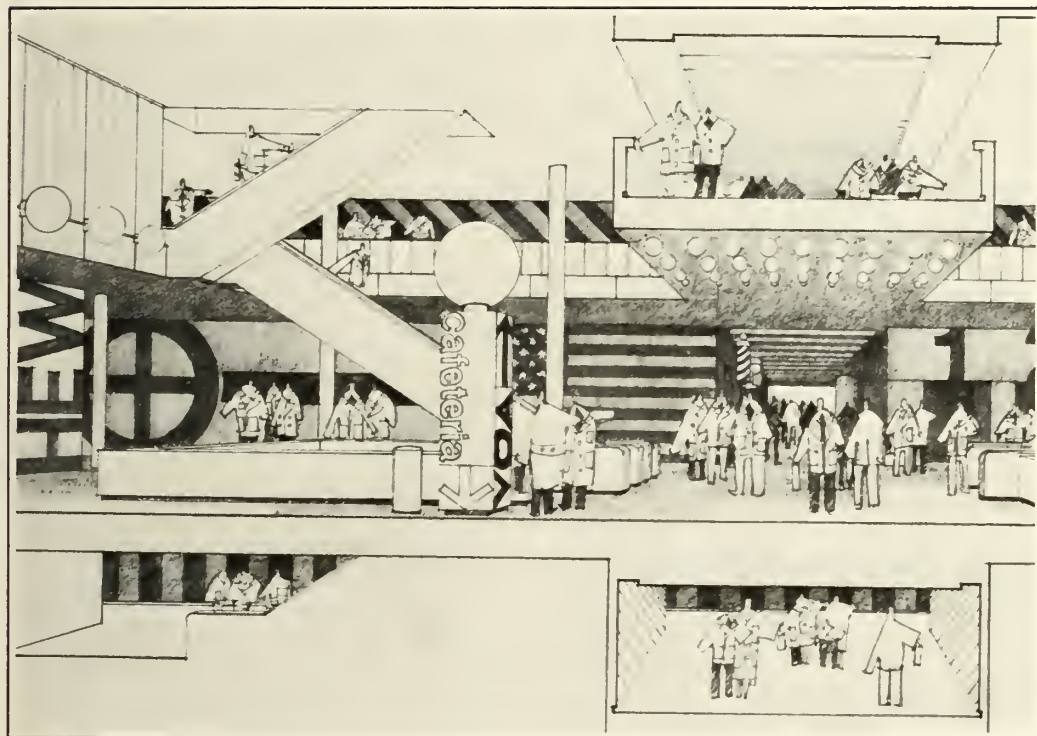


FEDERAL DESIGN MATTERS

NATIONAL ENDOWMENT FOR THE ARTS

ISSUE NO. 2 JUNE 1974



HEW, the "people's agency" has a grand design for its people

The schematic drawings shown here reflect a remarkably unbureaucratic effort by a Federal agency, its employees and sensitive consultants to create a humane working environment. Initiated during former DHEW Secretary Elliot Richardson's days and moved forward under Secretary Caspar Weinberger, the "socio-architectural" plan calls for a C Street Mall as an organizing element in the Department's high-geddy-piggedly southwest Washington setting. Three blocks of airy, weather-protected, auto-free pedestrian ways will link major DHEW buildings and mass transit stops.

The plan's second star attraction, also depicted here in section, is an employees' service concourse. Created in 20,000 square feet of existing space, the concourse is a conspicuous beneficiary of broad gauge research conducted to determine the needs and requirements of the DHEW's 7,900 employees, the neighborhood, its people and various Department facilities. The service concourse is the first application of mixed uses in a social-oriented Federal agency. Included will be a postal sub-station, co-op gallery, retail stores, branch bank, credit union, lounge, training and conference center and fast-food service.

The plan's modified implementation costs are pegged at \$5.9 million. The "socio-architectural study planning and design team" consisted of RTKL Associates, Inc., Alan M. Voorhees & Associates, Inc., Economic Research Associates, Inc., and Behavior Science Corporation. Each contributed their skills in architecture, visual communications, urban design, transportation planning; economic and personnel surveying to the two-volume study.



The new army game is called "Accountable Architecture"

Anyone who ever spent so much as one night in an old-style military barracks will find it hard to imagine that high-quality design in buildings is uppermost in the minds of the U.S. Army Corps of Engineers. But that's very much the case. At its Construction Engineering Research Lab in Champaign, Ill., and also in its Cold Regions Research and Engineering Lab in Hanover, N.H., the Corps has taken a platoon-point position in determining how the man-made environment influences the people who use it. And more. The Corps is employing both the computer and social science evaluation to make architecture more "accountable;" to improve its chances of panning out as successful habitation for the men and women who must eat, sleep, work and play in it. Robert Shibley and Richard Cramer at the Office of the Chief of Engineers are stressing *post-construction* evaluation to see whether the gleam in a designer's eye actually gets transformed from blueprint to a finished structure that yields the optimum results in "people terms" envisaged in the first place.

Some examples:

- The Boston architectural firm of Perry, Dean & Stewart has developed

computer aids that are being applied by the Corps in site development and design for over 3,000 enlisted personnel housing units. The original design decisions made for the projects are being systematically recorded for later comparison and evaluation against actual facility use data.

- Detailed opinion-surveys and structured interviews of Army personnel have exerted a direct influence on the choices of color, pattern, circulation, lighting and furnishings in dining halls and family housing.

- Such hitherto ignored considerations as "defensible space" principles and personal privacy now receive earnest attention.

Hill hearings seek the high road in design.

- In June, the Senate Public Works Committee held a hearing to review preliminary plans for an addition to the Dirksen Senate Office Building. In the shadows of a famous design failure, the Committee—authorized in 1972 to approve plans for the new structure—decided to seek the aid of architects, planners and others. As Senator Jennings Randolph, Chairman of the Committee, deemed, "It is especially important that the city of Washington—and particularly Capitol Hill—be reflective

of the best America has in planning, architecture, and construction. Poor design occurs in many buildings after it is too late for correction."

- April hearings held by the Senate Transportation Subcommittee indicate that the Subcommittee will consider a national system of highway graphics for "directional signs and various services in the interest of the traveling public." Action is expected in a late summer debate on the revision of the Highway Beautification Act of 1965.

Dear delinquent cartographer:

Where were you when the First Map Design Competition, sponsored by the American Congress on Surveying and Mapping (ACSM), was held in March? Six well-known cartographers and designers pored over the more than 170 entries. Only 15% came from government map-makers. The judges' primary concern was not esthetics but the design contribution to *communicating* usable information. Entrants won high marks in such categories as readability, visual layering, clarity and overall impression.

Chairman of the Competition, Albert W. Ward, expressed disappointment concerning the lack of participation by the Federal mapping agencies. And why not? The government expended 29,512 man years in FY 72 in actual map production alone. Contest organizers defined the problem confronting the Federal cartographer as one of attitude: the designer-cartographer professional mix is unclear. Chris Arvetis, V.P. for Advertising, Design and Sales Promotion, Rand McNally & Co. had a suggestion: "Typographic influence is not all, or even most, of the contribution that the designer can make to cartographic excellence. Visual effectiveness of maps depends on correct decisions regarding line, mass, color, value, proportion and the interrelationship of all these elements. Designers indoctrinated in the special problems and potentials of cartography can render a great service in these areas. They cannot do the whole map—nor do they want to."

You get a second chance! The ACSM voted to continue the competition/exhibit every year. Contact: Albert W. Ward, Chairman, Map Design Committee, 7017 Benjamin St., McLean, Va. 22101.



Who designs our stamps? And who gives them the, ah, stamp of approval?

The four stamps reproduced here were picked from the hundreds of design ideas that are screened by the Citizens' Stamp Advisory Committee. We show them to convey some sense of the ever-widening scope and character of the U.S. postage stamp. Consider the now-famous "Love" stamp, based on the Robert Indiana painting. A recent fan mail count, informally tallied by Gordon C. Morison and Mary Margaret Jamieson at the Office of Stamps, yielded an 8 to 1 acceptance of "Love." Early publicity had been negative. People snorted indignantly over it as a "hippie stamp" or as an excuse for a "birth control symbol" on a stamp. (Indiana, by the way, never got a copyright on his painting and thus has never enjoyed royalties from its widespread commercial adaptation.)

Lance Wyman, designer of the 1968 Mexican Olympics graphics, created an innovative design series for the Sapporo-Munich 1972 Olympics U.S. commemorative stamp. Adapted from the official Olympic graphics, the stamp below interprets the movement and competition of the games.



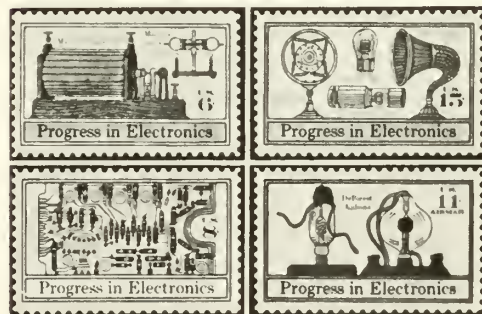
The Willa Cather stamp by artist Mark English typifies the national penchant for memorializing American greats. The

Progress in Electronics stamps, by the husband-wife designers Walter and Naiad Einsel, does the same for special-interest groups.

Anyone can propose a U.S. postage stamp theme, and plenty of people do. The Stamp Advisory Committee sifts about 4,000 suggestions a year to find 15 suitable topics. Says the Committee's chairman, Stephen Dohanos, "The



ideas we receive are valid ones, never snide nor from cranks." Once an idea is accepted, its execution by a particular designer depends on the subject's nature. An artist who has designed one stamp becomes a likely candidate for subsequent commissions, having learned the technical intricacies of



stamp-scale work. For his efforts, a commissioned designer receives a \$1,000 honorarium.

Naturally, this year being the 100th anniversary of the United Postal Union, special UPU commemorative stamps will be issued in June. It's a pretty big deal, postally speaking, since the 153-member-nation UPU is the nearest thing we have to a universal mailing arbiter. The eight U.S. commemorative stamps honoring UPU will each reproduce a portrait by such masters as Raphael and Goya; in each, the subject is portrayed, of course, writing a letter.

"Excellence Attracts Excellence" USA

As we promised in issue No. 1, the U.S. Civil Service Commission has released the report containing 23 recommendations for improving "recruitment, evaluation and career development of designers" in the Federal government. Titled, "Excellence Attracts Excellence," the report is the fourth in the President's Federal Design Improvement Program of '72, and the result of a year's study by a task force of designers and design administrators. Some of the key recommendations are:

- Distribution of recruitment brochures on design opportunities in the government, supported by ongoing contacts with design schools and studios to recruit top-level talent.
- Establishment of "blue-ribbon" panels to review applicant portfolios.
- Revision of employment forms to facilitate more accurate descriptions by applicants of their talents and experience.
- Modification of government job titles and qualifications to relate more directly to those used in the private design professions.
- Continuing education of Federal designers through training programs, pilot workshops/seminars and designer exchange programs between Federal and private studios.
- Coordination of design awareness sessions for agency and department heads and other key executive decision-makers.
- Formation of an Interagency Design Group composed of professional representatives from Federal agencies and representatives from professional societies; for the purpose of keeping the agencies informed of and involved in the activities and changes at the Commission.

To insure that the recommendations be accomplished, the CSC "action office" is now in full swing with Don Holum, Lee Treese, and Tom Coleman. To receive a copy of the report and to offer your suggestions contact:

Office of Examination Plans
Bureau of Recruiting and Examining
U.S. Civil Service Commission
Washington, D.C. 20415
Phone: 202/632-6251



De renseignement s'il vous plait Information please

Despite what you may have been led to believe, the world changes, and is changed, by design. It doesn't just happen. At U. S. border stations a comprehensive graphics communication system is happening. The General Services Administration, in cooperation with the Bureaus of Customs and Immigration; the Department of Agriculture and the Public Health Service, is responsible. The regulatory and directional information system is bilingual (trilingual, actually; English is constant with Spanish or French as appropriate). It's about time. Over 260 million people crossed the borders last year, and it seems axiomatic that people be informed of the basics in a language they can divine.

Above is one manifestation of the new signs recently installed at Champlain, New York. Larry F. Roush, Commissioner, Public Buildings Service, GSA, said, "Champlain is the first of a series that will eventually be extended to all 180-odd U. S. border crossing stations." The second installation, planned for San Diego, California, will be a U. S. first in practical application of advanced electronic and tele-optic technology to the requirements of signage systems. The design is by Paul Arthur and Associates, Ltd., of New York City, working

closely with GSA's Central Office, the Department of Transportation and both the California and the New York State Highway Departments.

Box score on Federal Graphics Improvement Program:

Department of Labor: Full steam ahead. John Leslie, Director, Office of Public Information, is working with John Massey of the Center for Advanced Research in Design in a 5-phase program to improve the Department's visual identity, design management and communication.

Civil Service Commission: designers Blackburn & Danne to review all CSC graphics and to develop a visual communications program

Department of Commerce: appointed in-house task force to assess its graphics, thence to put together a department design manual

Department of Agriculture: David Sutton, overall art director, has set down guidelines and standards for a total USDA design approach

National Zoological Park: engaging designer Lance Wyman to create a graphics system as part of major architecture/reconstruction program

National Aeronautics & Space Administration and the Federal Energy Administration: both planning an all-encompassing graphics program, implemented with design manuals.

Conservation Areas— an idea whose time is nearing

With the rediscovery of neighborhoods as key units in urban stability and community quality, a call has come from various prestigious groups to reexamine tools available to regulate local change. One tool is the Park Service's Register of Historic Sites, an inventory of properties and areas of significant American historical or architectural heritage. The Register has increasingly become a document effective in safeguarding its areas against destructive change and in supporting environmental preservation laws.

Successively the Rockefeller study, "The Use of Land: A Citizen Policy Guide to Urban Growth," the Council on Environmental Quality, its Citizen's Advisory Committee and a HUD official, Laurence O. Houstoun have pushed to extend the use of the National Register, in terms of community values, to include a new category titled Conservation Areas. This proposed category promotes areas, possibly scoring less high in art and history, but characterized by a vitality of street life and neighborhood identity, a mix of uses and a physical integrity.



William J. Murtaugh, Keeper of the National Register, urges that present criteria accommodate the Conservation Area setting. That it's the state level nominators who do not maximize the planning potential in area listings.

Semantics aside, the smiling faces shown above are a single connotation of "vitality of street life" in Historic Fort Greene, Brooklyn, an area organized to preserve a park, 1,400 brownstones and its quality of life. For Fort Greene and similar potential candidates to the Register, the Conservation Area is an innovative tool for neighborhood stability.



SECOND FEDERAL DESIGN ASSEMBLY

The date, place and chief operatives are all set for "The Design Reality"

When? Two full days, September 11 & 12. *Where?* Arena Stage, 6th & M Streets, S.W., Washington, D.C.

Who? The Second Federal Design Assembly Task Force, an eminent force, indeed. Serving as chairman is Assistant Secretary of State for Educational and Cultural Affairs, John Richardson. His colleagues on the task force are, alphabetically: J. Carter Brown, Director, National Gallery of Art; Nancy Hanks, Chairman, National Endowment for the Arts; Thomas H. McCormick, Public Printer, Government Printing Office; Larry F. Roush, Commissioner, Public Buildings Service, GSA; Frank Stanton, Chairman, the American National Red Cross and former President, CBS; Ronald H. Walker, Director, National Park Service.

What else? Well, on the initiative of the Federal Council on the Arts and the Humanities, there will be a White House briefing for Cabinet members and agency heads. The idea is to provide this distinguished group with a progress report on the Assembly and the Federal Design Improvement Program.

What is the realm of the Assembly's theme—"The Design Reality"? It includes architecture, landscape architecture/environmental planning, visual communications, and interior design/industrial design.

And who, exactly, will be making these aspects hum? The SFDA Coordinator and four Program Chairmen: Lani Latin, Executive Secretary, Federal Council on the Arts and the Humanities; Bill N. Lacy, Director of Architecture + Environmental Arts, National Endowment for the Arts; Gerald Patten, Chief, Environmental Quality, National Park Service; Jerome Perlmutter, Federal Graphics Coordinator, National Endowment for the Arts; and C. Kent Slepicka, Director, Special Programs Division, General Services Administration.

Help wanted—on updating a very useful Federal arts resource guide

The highly professional piece of work shown above was done by SP4 Robert D. Blue, and it tells you something about the U.S. Army that you probably didn't know before. Specialist Blue's drawing won a top award in the Fifth All-Army Art Exhibition. What you probably didn't know is that such activities are an integral part of the U.S. Army Arts and Crafts program.

This program is but one entry of many in a guide to Federal programs for the arts, crafts and cultural institutions being prepared by the Associated Councils of the Arts under a grant from the Federal Council on the Arts and the Humanities. It will be available from GPO in late fall 1974.

Here's where you come in. If you know of any unusual Federal programs which have the potential and/or capacity for providing funds and services



for arts projects—sing out! To channel your thinking, here is an example of what we mean: the Department of Defense Surplus Property Program makes certain property and equipment available at bargain basement prices.

If you have an idea that can make a good guide even better, contact: Linda Coe, Federal Council on the Arts and the Humanities, 202/382-6841.

Has your agency enjoyed "The Design Necessity"?

If not, now would be a fine time to put in a bid for this popular exhibit, prepared for the First Federal Design Assembly. Starting August 1, it will be available for monthly bookings by Federal agencies in the Washington, D.C. area. All you need is the yen and 144 square feet of floor space. General Services Administration will handle transportation and installation. "The Design Necessity" exhibit bonuses include: hand-out copies of an informational brochure and a ten-minute 16 mm color film titled, "What Do You Mean By Design?"

For bookings contact: Gail Harper, Federal Council on the Arts and the Humanities, 202/382-6841.

A DC treat: "Beyond Taste—Evaluating Design"

That's the title of a lecture series being offered in July by the Smithsonian Resident Associates program. Top designers, such as Paul Arthur, George Nelson and Richard Saul Wurman, will lecture on criteria in all design fields. The series is scheduled for four Tuesday evenings, beginning July 9. For Associates members, the cost is \$18; for nonmembers, \$24. (*Federal employees note:* If your job is design related, your agency may pay for the course; contact your personnel officer.)

For up-to-the-minute specifics—and to register—contact the Smithsonian Associates at 202/681-6722. And hurry. June 30 is the deadline.

"Design Awareness" workshop for the managerial mix

On the theory that if you're accountable for design you ought to know what it's all about, the landscape/planning firm of Lawrence Halprin & Associates and the Arts Endowment will stage a pilot "design awareness" workshop next fall in Washington for invited Federal administrators. Its objective: to increase administrators' understanding of design as it relates to their management responsibilities. The Halprin organization, not new to the educator's role, has conducted numerous participatory workshops across the U.S.



An off-reservation Indian school wins award for being on target

The low silhouette of a contemporary building and the open classroom pictured here are the architectural manifestation of an enlightened ethnic outlook. Sherman Indian High School at Riverside, California, is a boarding institution for 1,000 Indian students from the Southwest. Designed by Rhunau, Evans & Steinmann, AIA, for the Bureau of Indian Affairs, Sherman High recently was "selected for display" by the American Association of School Administrators and the AIA. Positive design elements are its thoroughly pro-

fessional use of modern planning and educational technology. Perhaps more significant was the decision to eschew "indian-ness." The ninth-through-twelfth graders come from many tribes, a fact which influenced the architects to design a "background so that 'indian-ness' can come from the students to the structures."

Why this newsletter?

The Federal Design Improvement Program—Federal Design Assembly, Federal Architecture Study, Federal Graphics Improvement, Upgrading employment practices for Federal design professionals—has made significant progress.

To keep Federal administrators and designers attuned to the Program's accomplishments,



to showcase agencies' contributions to design excellence and to share innovative ideas from the design world at large, the National Endowment for the Arts is publishing *Federal Design Matters*.

For your own copy

Federal employees may receive *Federal Design Matters* free of charge. Contact your agency printing officer or:

Federal Design Matters
806 - 15th Street, N.W.
Washington, D.C. 20506
Telephone: 202/382-6841

Non-federal persons interested in a subscription at the annual rate of \$2.60 or single rate of \$.70 should mail their request and remittance to:

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Government Printing Office
Attn: Mail List
Washington, D.C. 20402

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